1997-98

FACULTY OF MUSIC

# UNIVERSITY OF TORONTO WIND SYMPHONY, CONCERT BAND & BRASS CHOIR

STEPHEN CHENETTE, CONDUCTOR
WILLIAM AIDE, PIANO
LIESEL FEDKENHEUER, MEZZO-SOPRANO

*1997-98 Concert Season*

SATURDAY, JANUARY 31, 1998
8 P.M.
MACMILLAN THEATRE
EDWARD JOHNSON BUILDING

**Stephen Chenette** had a distinguished performing career before joining the Faculty of Music in 1972. He played in major symphony orchestras for sixteen years, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony, and appearing as a soloist with numerous orchestras. His trumpet teachers include Arnold Jacobs, Armando Ghitalla, William Vacchiano, Rafael Mendez, and Samuel Krauss. He received extensive training as an orchestral conductor, studying with Leonard Bernstein, Hans Swarowsky, Frederick Fennell, Richard Lert, and Jean Morel, and is the conductor of the Hannaford Street Silver Band on two CBC compact discs. A charter member of the International Trumpet Guild, he was twice elected Secretary, and is in his third term on its Board of Directors. His research includes the physiology of wind instrument performance and the French repertoire for trumpet and cornet. His articles and reviews have been published in The Instrumentalist and the ITG Journal of the International Trumpet Guild.

Pianist **William Aide** received his musical degrees from the University of Toronto and the Juilliard School of Music. In 1962, he won first prize in the CBC Talent Festival and the Canada Council Award for Young Performing Artists. Mr. Aide is a distinguished solo recitalist, chamber musician and accompanist and has collaborated with conductors Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian, Arthur Fiedler and Andrew Davis. Glenn Gould referred to him as "one of the most inventive and imaginative pianistic talents of our time."

Professor Aide has recorded the Chopin *Twenty-Four Etudes*, the Brahms *Cello Sonatas* with Ofra Harnoy, and has performed the complete Suzuki method repertoire on a five compact disc set. The BBC and CBC have recorded his performances and he has given concerts in New York City, the former Soviet Union, Chicago, San Francisco and throughout Canada. In February, 1993, and November, 1995, Professor Aide served as Artist-in-Residence at the Aix-en-Provence Conservatory of Music which included a performance at the Salle Campra, Aix-en-Provence. A glowing review stated that "one could detect two major strengths from his playing: the extreme quality of his sonority and the sovereign mastery of musical time."

A university teacher of 32 years experience, William Aide came to the music faculty at the University of Toronto in 1978. He currently serves as Chairman of the Keyboard Division.

## Programme

Feierlicher Einzug — Richard Strauss (1864-1949)

*Brass Choir*

Songs of Abelard — Norman Dello Joio (1913-)

Introduction

I The Tryst

II Praise & Profanation

III The Parting

*Liesel Fedkenheuer, mezzo-soprano*

Symphony No. 1 "The Titan" — Gustav Mahler (1860-1911)

Movement IV — transcribed by Hardy Mertens

**Intermission**

Pentatonia — Tibor Polgar (1907-1993)

Theme & eight variations in the form of a concerto

Rhapsody in Blue — George Gershwin (1898-1937)

(transcribed by Ferde Grofé)

*William Aide, piano*

*Thanks to:*

Fred Perruzza, Director of Theatre Operations

George Milenov, Technical Assistant

Derrick McClelland, Production Assistant

Peter Stoll, Sectional Coach

*Please join us in the lobby at intermission for refreshments. All proceeds to to support student activites through the Faculty of Music Undergraduate Association.*

Mezzo-soprano **Liesel Fedkenheuer** received her Bachelor of Music in vocal performance with honours from the University of Toronto. She is currently in her second year at the University of Toronto Opera School studying with Mary Morrison. Liesel spent this past summer at the Music Academy of the West studying with Marilyn Horne, Edward Zambara, and Warren Jones. She has also attended the Britten-Pears School in Aldeburgh, England studying song cycles with Elly Ameling. Liesel has received numerous awards and scholarships including the 1997/98 Luciano Pavarotti scholarship. Her roles at the Opera School for this year include Prince Orlofsky in *Die Fledermaus,* Prince Ramiro in Mozart's *La Finta Giardiniera* and Arsamenes in Handel's *Xerxes.* Liesel was also a finalist in the 1997 Canadian Mozart Competition in Toronto.

## Programme Notes
***compiled by Stephen Chenette***

**Feierlicher Einzug** **Richard Strauss**

Brass instruments have always been associated with ceremonial music, and the Brass Choir opens today's concert with a processional. Strauss' brass parts are among the richest and most inventive in the orchestral repertoire. He also composed four superb works for brass alone: two fantares, the Festmusik der Stadt Wien, and this processional, *Feierlicher Einzug*, which was written in 1909 as an investiture march for the order of the Knights of Johannes.

**Songs of Abelard** **Norman Dello Joio**

Of Italian heritage, Norman Dello Joio is a native of New York City. He was surrounded with music as a child; his father was one of a long line of church organists. He studied music at the Juilliard School, and composition with Paul Hindemith at Tanglewood and Yale University. *Songs of Abelard* is a symphonic synthesis of "Time and Snow", a dance score choreographed by Martha Graham. Its three movements are the dramatic and tragic musical expression of the Abelard and Heloise legend. This early twelfth century romance between the foremost scholar of the day and the niece of a canon of the Cathedral of Notre Dame, which stunned the academic and clerical world at the time, is still recalled in an inscription upon a small house on the Ile de La Cité:

*Heloise, Abelard, lived here.*
*Sincere lovers. Precious models.*
*The year 1118.*

**UPCOMING PERFORMANCES**
**Faculty of Music Box Office: (416) 978-3744**
***All concerts take place in MacMillan Theatre***

**Opera Production**
**Britten: *Paul Bunyan***
Conductor: Stephen Ralls
**March 13, 14, 20, 21 at 8:00 p.m.**
$20 / $15

**University of Toronto Symphony Orchestra**
**with University of Toronto Choirs**
Conductor: Doreen Rao
Bach: *Concerto for Two Violins*
Soloists: Shane Kim & Sarah Pratt
Bruckner: *Te Deum*
Measha Gosman, Soprano
Michele Bogdanowicz, Mezzo-soprano
Daniel Ohlmann, Tenor
Gregory Dahl, Baritone
Buczynski: *A Ballad of Peace (world premiere)*
**Saturday, April 4 at 8:00 p.m.**
$10 / $5

**UPCOMING PERFORMANCES**
**Faculty of Music Box Office: (416) 978-3744**
***All concerts take place in MacMillan Theatre***

**University of Toronto Symphony Orchestra**
Guest Conductor: Uri Mayer
Berlioz: *Roman Carnival Overture*
Bloch: *Schelomo: Hebraic Rhapsody for Cello & Orchestra*
Soloist: Rachel Mercer
Beethoven: *Symphony No. 5*
**Saturday, February 7 at 8:00 p.m.**
Tickets: $10 / $5

**University of Toronto Choirs**
Conductor: Doreen Rao
*Masses for Many Nations*
**Saturday, February 28 at 8:00 p.m.**
**St. Basil's Church**
Tickets: $10 / $5

**Concert Winds & Wind Symphony**
Conductors: Stephen Chenette & Cameron Walter
Irvine: *Concerto for Euphonium*
Soloist: David Moulton
Chan: *Rise*
Kucharzyk: new work (Canada Council commission)
**Saturday, March 28 at 8:00 p.m.**
Tickets: $10 / $5

The text for the vocal solos is based on poetic material from the medieval period in which this story took place.

Introduction:

Share the wonder as we sing of two who loved, who loved yet died apart.
She obeyed in everything; mind and strength, her soul, she gave to him.
He drew from her a force so great, and looked on all but love as naught.
Heloise, Abelard, of those two we sing.
Whose love most strongly ruled their hearts.

The Tryst

Praise and Profanation:

Praise we the great genius of Abelard, intellect profound.
The Socrates of Gaul, great Plato of the West behold,
Of all the ancient masters of the final Word, greater is he.
God's mighty power and his lion's heart, take us into the light of hallowed reason.

The Parting:

The swollen river flows on, flows on,
Past meadows where the green has gone,
The golden sun has fled the world,
Snow falls by day, the nights are dumb.
O! The girl's heart is still afire,
As to his last house her master comes.
O, Heloise, the song is done,
Yet the light of love dwells in your eyes.
Eternity is in your sight.

**Symphony No. 1 "The Titan"** **Gustav Mahler**

Gustav Mahler completed his First Symphony in 1898, when he was 28 years old. He called it at that time "Titan" because of his admiration for the novel of that name by the German poet Jean Paul, for whose emotional abundance, boundless fantasy and grotesque humour he felt a deep affinity. Mahler said that the opening of the finale was a bolt of lightning that rips suddenly from a black cloud. Using and transforming material from the first movement, Mahler takes the audience from annihilation to victory, and its celebration in a hymn in which the horns, now on their feet, are instructed to drown out the rest of the orchestra, "even the trumpets."

**Pentatonia** **Tibor Polgar**

Tibor Polgar (1907-1993) was born in Budapest and graduated from the Liszt Academy of Music, where he studied with Zoltán Kodály. For twenty-five years, he was head of music with the Hungarian Radio and conductor of its symphony orchestra. Mr. Polgar was a prolific composer whose works include operas, radio and film scores, chamber music, and vocal, orchestral, and solo compositions. He was a member of the University of Toronto's Opera Department and Canadian Opera Company music staff for a number of years. All of his compositions for wind band have been premiered or performed by the University of Toronto Concert Band and Wind Symphony.
*Pentatonia* was commissioned by the University of Toronto Concert Band with the assistance of a grant from the Ontario Arts Council. Stephen Chenette conducted the first performance on February 15, 1976. The work is based on an original theme consisting of five notes, characteristic of eastern European songs. After a free, cadenza-like introduction using different solo instruments, the theme appears in the horns, and is repeated in the woodwinds. The variations differ in mood and tempo, while the theme persists throughout the whole range of the band, from piccolo to percussion. Occasionally, there is an Oriental colour associated with the Far East, where the pentatonic scale originated. One of the variations is reminiscent of the Gamelan music of Java.
Two short interludes interrupt the variations. One of them, between variations five and six, is played by percussion, and the other, between variations seven and eight, starts with brass alone and is continued by the whole ensemble. In the last variation, the theme sounds in the low instruments, while above them is a dialogue between the brass and woodwinds, employing a new theme. "In the Form of a Concerto" means that all of the instruments, soloists and groups as well, have the opportunity to display their artistry.

**Rhapsody in Blue** **George Gershwin**

George Gershwin occupies a unique place in the history of American music. A gifted writer of popular songs, musical comedies, the folk opera *Porgy and Bess*, and other art music, he was able to combine the styles of Tin Pan Alley and Carnegie Hall. *Rhapsody in Blue* was first performed by the Paul Whiteman Orchestra at a concert in New York's Aeolian Hall on February 19, 1924. Gershwin had written the score several weeks previously (at Whiteman's request), and the famous arranger Ferde Grofé had orchestrated it page by page as it came from the pen of the composer. At the concert Gershwin played the piano part himself. He hadn't as yet scored the music for the piano and played the part, as he said, "from the music in his mind."

**Piccolo**
Elizabeth Janson
Elizabeth Janzen

**Flute**
Kirsten Banga
Hilary Chance
Tasha Forster
Laura Gazzellone (Manager)
Aaron Humphrey
Elizabeth Janson
Elizabeth Janzen
Lisa Kilgour
Stephen Lam
Sarah Thompson
Nicholas Ursa
Raven Wong

**Oboe**
Megan Belluz
David Demel
Tara Nadal
Tara Sexton
Keri Skitch
Shelby So

**Bassoon**
Amber Hill
Dennis Lee
Grytsje Schurer

**E flat clarinet**
Megan Chellew

**B flat clarinet**
Alanna Bello
Megan Chellew
Beth DaCosta
Martin Dowdy
Lisa Fernandes
Absalon Figueroa
Nina Hollington
Lilibeth Luczon
Janet Manley
Julie McCreary
Carlos Melendez
Allison Norman
Przemyslaw Raczynski
Fiona Smith
Richard Talbot
Michael Watson
Rob Woolfrey

**Alto clarinet**
Absalon Figueroa

**Bass clarinet**
Katherine Dobson

**Contrabass clarinet**
Richard Talbot

**Saxophone**
A. Wallace Halladay
Peter Hasek
Craig Lue
Miguel Malaco
Elaine Mead
Jennifer Scott
Patricia Stanton
Mark Tse
Matthew Weil
Ashley Weisdorf

**Trumpet/Cornet**
Jennifer Attenborough
Deborah Bird
Matthew Brooks
Jeff Chong
Samantha Clarke
Greg Colley
Mark Dalley
Laura Dean
Kelly Devenish
Donovan Fuller
Lisa Giffin
Andrea Kerkos
Karen McAskill
Lia Nicholls (also Flugelhorn)
Stefan Rettig
Jessica Rowsell
Michael Samotowka

**French Horn**
Laura Bending
Stephanie Braet
Danielle Buckwalter
Darryl Dinniwell
Melanie Muir
LeDieu Tran
Dianne Wilson

**Trombone**
Joseph Corcoran
Nicholas Francis
Anna Hudgin
Will Fletcher
David Moulton
Alex Sanna
Andrew Shaw
Melissa Thornton
Cheryl Szombati (Manager)

**Bass Trombone**
Kevin Fleming
Will Fletcher

**Baritone/Euphonium**
Anna Hudgin
David Moulton
Andrew Shaw
Melissa Thornton

**Tuba**
Adam Brox
Billie-Marie Crossman
Paul Denomme
(Asst. Manager)
Inderjit Mudhar
Susan Stephens
Clayton Warren

**Percussion**
Ed Choi
Julia Cleveland
Tim Francom
Dean Pomeroy
Colin Webster

**String Bass**
Daniel Found
Peter Olsen

**Piano/Celeste**
Laura Gazzellone

**Harp**
Katharine Neufeld